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But this is not the end of the story. I speak here of the law of the disappearance of intervocalic consonants in French as applying equally to *NATALE* and *NOVELLU*, and so it should do. MEYER-LÜBKE, 'Grammaire des langues romanes' says truly (§446): "En FRANÇAIS, *v* [intervocalique avant l'accent] tombe de même qu'après l'accent dans le voisinage d'un phonème labial: *ouaille*" [OVALIA]; yet it has not occurred to him, nor apparently to any other Romance phonetician, to inquire why, of all words; the familiar *nouvel*, far from conforming to this simple rule, should not in a *single instance* in French literature, present the form *noel* (not one, for example, of the numerous citations of *novel* and its derivatives in GODEFROY'S Dictionary, exhibits the loss of the medial consonant.⁴ In view of what has been brought out above, is it not warrantable to infer that the reason for the surprising survival of the *v* in *nouvel* was the need of a differentiation between (the cross-form) *noel*=*NATALE*—which, in addition to its primary meaning, had acquired very wide use in the sense of 'carol,' and as a general exclamation of joy—and *noel*=*NOVELLU*? It is true that *noel* might have later developed again *nouvel*, just as *pouvoir* developed *pouvoir*, but the point is that *noel* (=NOVELLU) is nowhere found in Old French.

Let us see what light the corresponding Provençal forms may have to throw on this question. In South France we find a perfectly normal development of both words, viz., *nadal* and *noel* (or *novel*): *NATALE*, on the one hand, not having been crossed by the influence of *NOVELLUM*, has remained (with reference to its first vowel) *nadal*; *NOVELLU*, on the other hand, not needing to be differentiated from a form *noel*, itself freely developed into *noel*—as we may be reasonably sure it would have done, under like conditions, in North France.

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⁴ As a matter of fact, the word *nouvelle* (NOVELLA) stands quiet and unnoted by the side of *noel* (NATALE) in MEYER-LÜBKE'S table (§405) illustrating the persistence of initial consonants. GRÜBER (Grundriss, I, p. 241 §23) incidentally cites the derivatives of *NOVUS*, *NOVELLUS* in a connection that should have suggested to him the irregularity of the form *nouvel*.

VARIOUS.

I. THE CAMBRIDGE ST. MARGARET.

In a recent number of *Romania* (xix, 477-8) M. PAUL MEYER, criticising the version of the above text given in MOD. LANG. NOTES vol. v, cols. 141-150, suggests certain corrections and emendations which I take this opportunity of acknowledging and accepting.

v. 135. *Le richies* is doubtless a copyist's error for *De rechief*.

v. 186. *Mes un autre diable a son senestre estat*. This reading reconciles the French version with the Latin (cf. note to this verse).

v. 210, for *neie* read *veie*. I had already made a similar suggestion, *deveer* for *de-neer* in v. 335.

v. 242. *Ne est dreit que digne chose te rescut* ne die.

v. 274, *cheftif*, not *chestif*.

v. 280, for *embruler* read *embraser*.

v. 362, read *Ven t'en en parays*.

II. THE OXFORD ST. JULIANA.

Some two years ago I transcribed the 'Vie Sainte Juliane' of the Bodleian MS. Canon. Misc. 74, supposing it to be an unpublished text. I subsequently discovered that the poem had been printed by FEILITZEN (in 1883) as an appendix to 'Li Ver del Juise.' My copy enables me to suggest certain emendations in the printed text.

At v. 526 FEILITZEN reads

Et Faraon un riche roi
Noiaï en meir par mon bo[n] foi

The reading of the MS., *bofoi*, presents no difficulty.

v. 652. *Vu(u)lle u non*. The MS. reads *U vulle u non*.

v. 1043. Mahumez moi puisset confondre
Se ne tar enz trestote en puldre:

tar should read *tart*.

v. 1545. Ne en hontage crimineil
Nes mettet nun pechiet morteil.

It is difficult to see why the editor changed the reading of the MS. *n'en pechiet morteil*.

III. ETYMOLOGY OF *bâche*.

SCHULER simply refers this word to the

same origin as *bac*. I would suggest the Latin substantive *baxa* (or *baxea*),¹ which signified a sandal worn on the stage by comic actors. For the development of meaning it is interesting to compare *botte* (a. chaussure; b. tonneau). See SCHELER under *butte*, 2.

IV. THE FORM *apprentif*.

SCHELER assigns the earliest appearance of this form to the sixteenth century. It would seem however to occur in the thirteenth century 'Berte,' published by SCHELER himself (v. 13).²

V. IN ILLUSTRATION OF DANTE, INFERNO I, 30.

Si che il più fermo sempre era il più basso.

This verse finds a parallel in ARIOSTO 'Orl. Fur.' xxviii, 63.

Fa lunghi i passi e sempre in quel di dietro
Tutto si ferma, e l'altro par che muova
A guisa che di dar tema nel vetro.

I do not know whether the two passages have already been confronted. The comparison would in any case support the explanation of WITTE: "Der ruhende Fuss stand bei jedem Schritte niedriger als die Stelle auf welche der vorschreitende zu stehen kam."

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"SONG TO WINIFREDA" AND ITS AUTHOR.

IN reading, several years ago, vol. xxviii of SANFORD'S 'British Poets,' published in 1819, I was struck by the remarkable correspondence, in thought, word, and rime, of the following stanza, to a half-stanza of TENNYSON'S "Lady Clara Vere de Vere":

"What tho' no grants of royal donors
With pompous titles grace our blood;
We'll shine in more substantial honors,
And to be noble we'll be good."

Every reader will at once recall the familiar lines,

¹ PLAUTUS, Men. ii, 3, 40. The dictionaries also refer to its occurrence in APULEIUS and TERTULLIAN.

² I am relying upon CLÉDAT'S transcription of SCHELER'S text ('Morceaux,' p. 58, l. 7). SCHELER'S edition is not at my disposal.

"Howe'er it be, it seems to me
Tis only noble to be good:
Kind hearts are more than coronets
And simple faith than Norman blood."

It is more than probable that TENNYSON is here, whether consciously or not, indebted to the author of the preceding stanza, which is the second in an old poem called a "Song to Winifreda," or sometimes simply "Winifreda."

But the authorship of this song, and not TENNYSON'S indebtedness, is what I would here call attention to.

In the edition of the 'British Poets' above referred to, the "Song to Winifreda" is given among the poems of JOHN GILBERT COOPER, who lived from 1723 to 1769, was a sympathizer with the Shaftesbury school of thinkers, a sworn enemy of WARBURTON, and a servile admirer of AKENSIDE. SANFORD adds, also under COOPER'S name, "A Father's Advice to his Son: An Elegy in Imitation of the Old Song to Winifreda," a title which ought at least to have suggested a doubt in the mind of SANFORD and his predecessors, as to the authorship of the "Song to Winifreda," for, had COOPER written this song, he would surely never have referred to it as an "Old Song."

THOMAS CAMPBELL, however, in his 'Specimens of the British Poets' (1819), vol. vi, 93, after a brief sketch of COOPER'S life, quotes the song as undoubtedly written by COOPER.

RITSON, in his 'English Anthology' (1794), vol. ii, 126, gives under COOPER'S name the "Elegy in Imitation of the Old Song to Winifreda," but neither cites nor discusses the song itself.

ANDERSON breaks the monotony at last by the following meagre but accurate statement, found in his 'Works of the British Poets' (1795), vol. x:

"The admirers of simple and elegant poetry are obliged to Cooper for bringing them acquainted with the Song to Winifreda, inserted in his Letters on Taste."

This statement, though true as far as it goes, is somewhat non-committal, and a hurried reading of it probably led CAMPBELL and SANFORD astray; for ANDERSON places the song among COOPER'S poems, though apparently aware that COOPER was not the author.